Ashdown Engineering

USER MANUAL

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- EB LITE
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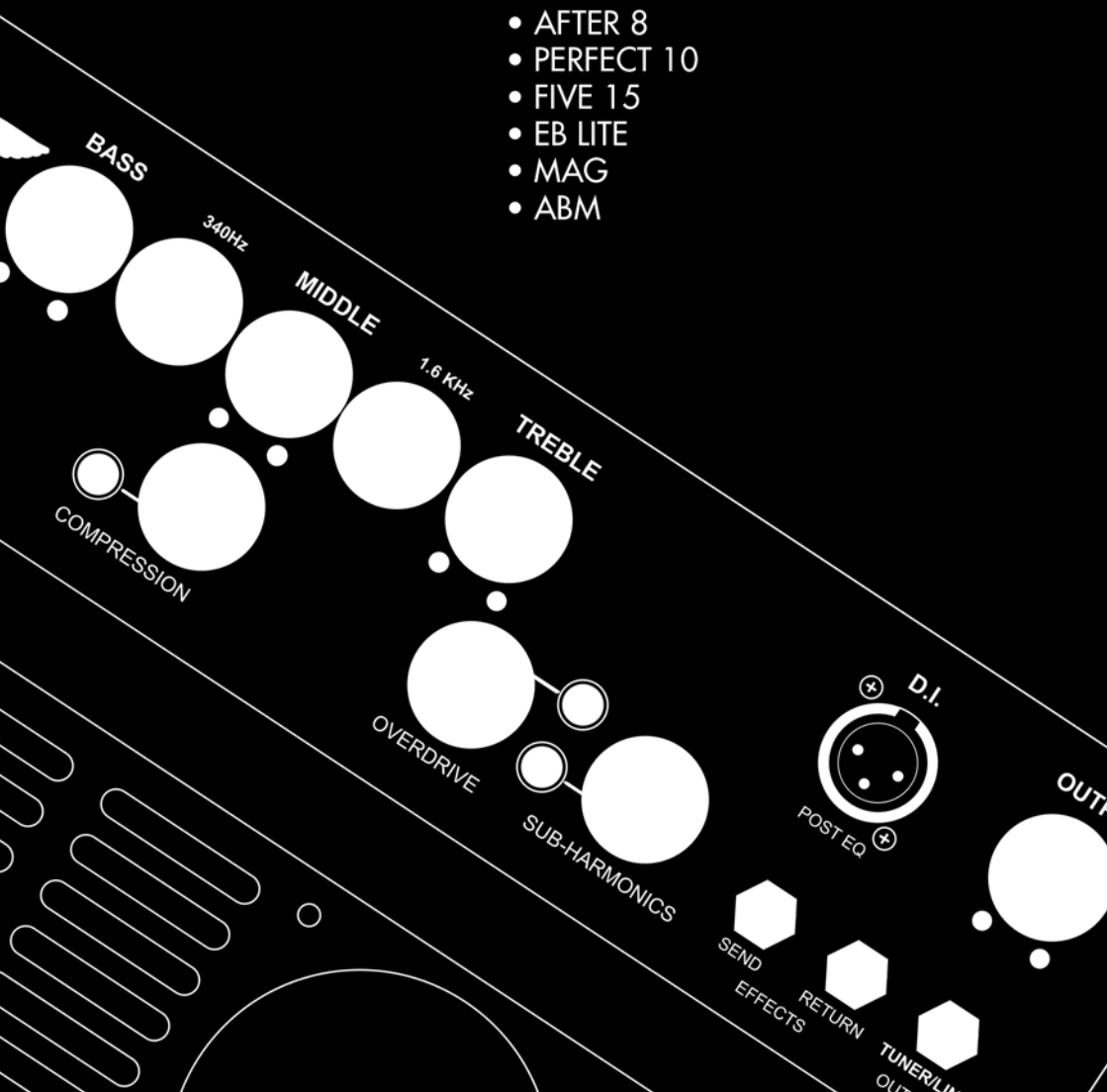
- ABM



THANK YOU

Thank you for purchasing your Ashdown Engineering Amplifier and welcome to the family!
We really think you've made the right choice and know that this amplifier will give you years of great tone and service. It is a machine though and needs to be looked after, please read through this user manual which will help you get the most out of your new Amp and keep it running as long as some of our happiest and very famous customers.

REGISTER ONLINE

Please register this product online so we can make sure we give you years of customer support through our friendly in-house service centre.

Here is where you need to visit to register your product:
http://www.ashdownmusic.com/contact/register.asp

5 YEAR LIMITED WARRANTY*

Your Ashdown Engineering amplifier has been manufactured to the highest standards, using the best- selected materials. To ensure its optimum performance, please ensure your amplifier is regularly serviced. This product carries a five year warranty, against defects in materials and workmanship, for the original purchaser. Ashdown Engineering will, at their discretion, replace or repair any product or part thereof, which is found by Ashdown Engineering to be defective. This warranty shall not apply to the damage of covering, fittings or finishes when affected by carelessness, accident or extreme climate changes. Nor does it apply to normal wear and tear of parts such as valves, fuses, light bulbs, speakers, controls etc. Loudspeakers have a 2 year warranty from original purchase date only.
*Warranty with original purchase only.

BASIC PRECAUTIONS

WARNING - When using electrical products, basic precautions should be followed, including the following:

1. Read all the instructions before using the product.

2. Do not use this product near water – for example, near a bathtub, washbowl, kitchen sink, in a wet basement or near a swimming pool.

3. This product may cause permanent hearing loss. Do not operate for long periods of time at a high volume level or at any level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.

4. Make sure nothing interferes with the ventilation of the product when in use.

5. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.

6. The product should be connected to a power supply of the type described in the operating instructions or as marked on the product.

7. The power supply cord of the product should be unplugged from the outlet when left unused for a long period of time.

8. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.

9. The product should be serviced by qualified personnel when:
   a. The power supply cord or the plug has been damaged; or
   b. Objects have fallen, or liquid has been spilled into the product: or
   c. The product has been exposed to rain or moisture: or
   d. The product does not appear to operate normally or exhibits marked change in performance: or
   e. The product has been dropped, or the enclosure damaged.

10. Do not attempt to service the product. All servicing should be referred to qualified service personnel.

11. For continued protection against the risk of fire, replace fuses only with those of the same type and rating as indicated on the back of the product.

WARNINGS USED ON THE EQUIPMENT

WARNING TO REDUCE THE RISK OF FIRE OR ELECTRICAL SHOCK DO NOT EXPOSE THIS EQUIPMENT TO RAIN OR MOISTURE.

WARNING - ATTENTION

THIS APPARATUS MUST BE EARTHED FOR CONTINUED PROTECTION AGAINST RISK OF FIRE. REPLACE ONLY WITH SAME TYPE AND RATING OF FUSE.
UTILISER UN FUSIBLE DE RECHANGE DE MEME TYPE ET CALIBRE.

The lightning flash with the arrow head symbol within an equilateral triangle is intended to alert the user to the presence of uninsulated 'dangerous voltage' within this product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying this product.

GROUNDING INSTRUCTIONS
This product must be grounded (earthed). If it should malfunction or break down, grounding provides a path of least resistance for electric current to reduce the risk of electric shock. This product is equipped with a supply cord having an equipment grounding conductor and a grounding plug. The plug must be plugged into an appropriate outlet that is properly installed and grounded in accordance with the local codes and ordinances.

DANGER - Improper connection of the equipment grounding conductor can result in a risk of electric shock. Check with a qualified electrician or serviceman if you are in doubt as to whether the product is properly grounded. Do not modify the plug provided with the product – if it will not fit the outlet, have a suitable outlet fitted.

The wires in this mains cord are coloured in accordance with the following code:

Green & Yellow - Earth
Blue - Neutral
Brown - Live

CE MARK FOR EUROPEAN HARMONISED STANDARDS

The CE mark which is attached to these products means it conforms to EMC Directive (89/69/EEC), CE mark Directive (93/68/EEC) and Low Voltage Directive (72/23/EEC).

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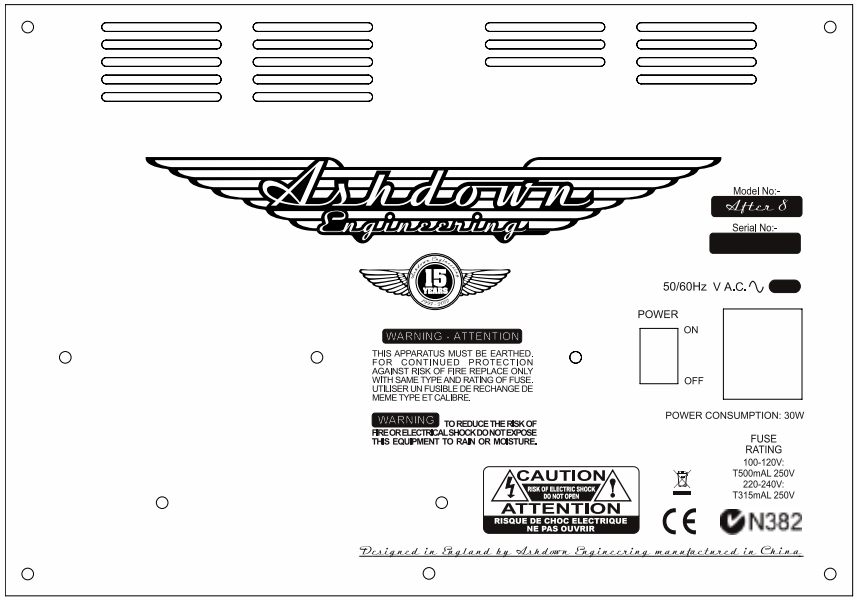
AFTER 8 Front Panel

PERFECT 10 Front Panel



Back Panel

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FRONT PANEL

HEADHOPNES
A headphone jack socket is provided to allow stereo headphones to be plugged into the amplifier for silent practice. This cuts out the main speaker when a jack plug is inserted.

LINE IN
A single balanced line input is provided for play along practice. Used in conjunction with the Headphones socket for silent practice. Also see, MIX.

MIX LEVEL
Set the level of your Backing Track by using the 'MIX' Rotery control provided.

MASTER LEVEL
Use the output level control to adjust the playing volume of the amplifier.

E.Q.
This passive EQ has bass, middle and treble tone controls.

GAIN
This adds tube emulated overdrive as a tube amp would when adding gain. From slight grit to full on overdrive.

INPUT
A single input jack socket is Provided for your instrument. This is a high impedance input designed to perfectly match the impedance of the pick-ups on a passive bass. It also has sufficient headroom available to allow active basses to be used. Use the input gain control to adjust for the sensitivity of your instrument.

REAR PANEL

FUSED MAINS INLET SOCKET
This is for connection of the unit to your countries mains power supply. Please ensure that the type and rating of mains fuse marked on the rear panel is used when this is replaced.

POWER SWITCH
The power to the unit is turned on with the rear panel power switch. A power led on the front panel will light to indicate that the amplifier is switched on.

SPECIFICATIONS

AFTER EIGHT

Output Power	20watts RMS into 8 ohms
Input Impedance	1 Meg ohm
Input Signal Range	100Mv to 10v
E.Q.	Passive Bass, Middle, Treble.

PERFECT TEN COMBO

Output Power	40watts RMS into 8 ohms
Input Impedance	1 Meg ohm
Input Signal Range	100Mv to 10v
E.Q.	Passive Bass, Middle, Treble.

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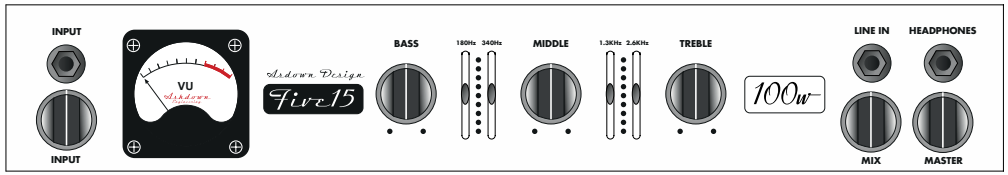

Front Panel

INPUT
A single input jack socket is Provided for your instrument. This is a high impedance input designed to perfectly match the impedance of the pick-ups on a passive bass. It also has sufficient headroom available to allow active basses to be used. Use the input gain control to adjust for the sensitivity of your instrument.

INPUT CONTROL
The INPUT control sets the signal level through the preamp in conjunction with the INPUT LEVEL VU Meter. This is adjusted to give a reading of 0VU on the meter for average playing dynamics with occasional peaks into the red region. Please note that the setting of this may have to be re-adjusted after modification of the E.Q. controls.

E.Q.
This consists of BASS, MIDDLE and TREBLE controls with two sliders placed between each control. This can be used in a number of ways:
Firstly as a very simple Bass, Middle and Treble tone control section as found on older traditional amplifiers. This is done by leaving the two sets of sliders interposed between these controls set in their centre positions and using only the BASS, MIDDLE and TREBLE controls to alter the overall tone.
Secondly, if more control is required then the sliders can also be used to tailor the E.Q. in the regions between the main tone controls. This provides a very versatile Equalisation section, it is simple to understand and operate, yet provides a wide degree of variation. It retains the simplicity of a three- control tone section but provides the flexibility of a graphic equaliser.

LINE IN
This Jack input socket allows you to connect an external sound device (i.e Mp3 player, iPod etc.) using a cable (not supplied.)

HEADPHONES
A headphone jack socket is provided to allow stereo headphones to be plugged into the amplifier for silent practice. This cuts out the main speaker when a jack plug is inserted.

MIX LEVEL
The MIX control blends the overall level of the external sound source.

MASTER LEVEL
The MASTER control adjusts the overall level of the amplifier. Adjust this for your preferred overall stage playing volume.

SPECIFICATIONS

INPUTS		
High Input	Impedance - 3.9M ohms	Input range 150mv to 20v p - p
Low Input	Impedance - 10k ohms	Input range 300mv to 40v p - p
Effects Return	Impedance - 22k ohms	Input level 0dbu nominal
OUTPUTS		
Tuner Output	Impedance - 10k ohms	Level 0dbu nominal
Effects Send	Impedance - 22k ohms	Level 0dbu nominal
D.I.Output	600 ohms balanced	Level -20dbu nominal
Speaker Outputs	Minimum Impedance - 4 ohms	
Frequency Response	-3db at 22hz and 25khz	
EQUALISATION		
Bass	+/- 15db @ 100hz	
Lo Mid	+/- 15db @ 340hz	
Middle	+/- 15db @ 660hz	
Hi Mid	+/- 15db @ 1.6Khz	
Treble	+/- 15db @ 7khz shelving	
Signal to Noise	Better than 80db (E.Q. Flat)	
Distortion	Less than 0.5% THD	
Output Power	100watts RMS into 4 ohms.	

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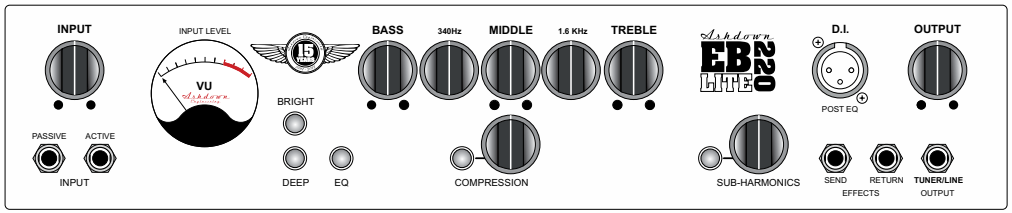
USER MANUAL
EB LITE 220



Front Panel

INPUTS
There are two choices of instrument input, these are marked passive and active. The passive input is high sensitivity and high impedance to suit passive bass instruments. The active input is much lower sensitivity and impedance to accurately match the signal from active bass instruments i.e. Those with a built in battery powered pre-amp.

INPUT CONTROL
The input control sets the signal level through the preamp in conjunction with the input level vu meter. This is adjusted to give a reading of 0vu on the meter for average playing dynamics with occasional peaks into the red region. Please note that the setting of this may have to be re-adjusted after modification of the E.Q. controls.

DEEP
With this button in a fixed E.Q. is superimposed on the pre-amp to give a bass boost to the sound. This gives +8db at 50hz.

BRIGHT
With this button in a fixed E.Q. is superimposed on the pre-amp to give a treble boost to the sound. This gives +10db at 10khz.

E.Q.
This button switches the equalisation section in or out i.e. the Bass, Middle and Treble controls and the two rotary controls placed between these.

EQUALISATION
This consists of bass, middle and treble controls with two more rotary controls placed in-between. This can be used in a number of ways:
Firstly as a very simple bass, middle and treble tone control section as found on older traditional amplifiers. This is done by leaving the 340hz and 1.6Khz controls set in their centre positions and using only the bass, middle and treble controls to alter the overall tone.
Secondly, if more control is required then the 340hz and 1.6Khz controls can also be used to tailor the E.Q. In the regions between the main tone controls.
This provides a very versatile equalisation section, it is simple to understand and operate, yet provides a wide degree of variation. It retains the simplicity of a three control tone section but provides the flexibility of a graphic equaliser.

COMPRESSION
Adding a small amount of compression gives a fat bottom end to the sound and allows a greater volume of amplification to be used without the playing peaks distorting the amplifiers output stage.
You will also find that this will add definition to your playing bringing out notes within a run more clearly as it evens out the dynamics of your playing. A large amount of compression can be used as an effect but it will tend to reduce the dynamics in your playing to such an extent that the volume of the note will be the same no matter how hard or soft you hit the string.
Compression also adds sustain to notes making them longer before they die away.

The compression level control adjusts the degree of compression applied to the bass signal. For this to function correctly the input level must be correctly set as described in the input control section above.
When the input level is correctly set there will be hardly any difference in volume between compression in and compression out. This is because the MAG automatically compensates for the reduction in level that would be apparent when compression is added by increasing the overall gain to restore the volume to its pre compression level, because of this you may notice an increase in background noise with high compression settings.

Compression is switched in/out with the push button adjacent to the compression level control.

SUB HARMONICS
This section produces sub harmonics an octave below the notes being played. The level of these sub harmonics relative to the straight bass sound can be adjusted using the level control.
This is very effective in thickening the sound and you will find in use that only a small degree of this lower octave is required to really fill out the sound and provide a character that is not possible by any other means.
The degree of sub harmonics is also dependant on the setting of the bass control.

Sub harmonics are switched in/out with the push button below and to the left of the sub harmonics level control.

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DIRECT INJECT (D.I.)
A balanced D.I. Is provided on the front panel XLR socket. This provides a post E.Q. Post effects signal.
The output signal from this XLR socket is set to a level and impedance suitable for connecting directly into a balanced microphone input of a mixing desk for either direct injection into the pa system or for recording.

EFFECTS SEND/RETURN
A serial effects loop is provided at a level of 0db. The effects send and return sockets for this are on the front panel below the D.I. Socket.
The effects send socket can also be used as a line out socket if required. The signal path through the preamp is only broken when a jack plug is inserted into the effects return socket. The effects send is situated after the E.Q.

TUNER/LINE OUT
This output socket provides a line level signal that can be used either for a permanent connection to a tuner or a line output for connection to other power amplifiers and speakers.

OUTPUT LEVEL
The output control adjusts the overall level of the amplifier. Adjust this for your preferred overall stage playing volume.

Everything possible has been done to make these reliable, minimum service, high quality, long lasting powerful bass amplifiers.

We know you will appreciate the effort that has been put into the design and manufacture of this unit and you will be rewarded in your choice of bass amplifier by long life and reliability.

SPECIFICATIONS

INPUTS		
High Input	Impedance - 3.9M ohms	Input range 150mv to 20v p - p
Low Input	Impedance - 10k ohms	Input range 300mv to 40v p - p
Effects Return	Impedance - 22k ohms	Input level 0dbu nominal
OUTPUTS		
Tuner Output	Impedance - 10k ohms	Level 0dbu nominal
Effects Send	Impedance - 22k ohms	Level 0dbu nominal
D.I.Output	600 ohms balanced	Level -20dbu nominal
Speaker Outputs	Minimum Impedance - 4 ohms	
Frequency Response	-3db at 22hz and 25khz	
EQUALISATION		
Bass	+/- 15db @ 100hz	
Lo Mid	+/- 15db @ 340hz	
Middle	+/- 15db @ 660hz	
Hi Mid	+/- 15db @ 1.6Khz	
Treble	+/- 15db @ 7khz shelving	
Deep	+ 8db @ 50hz	
Bright	+ 10db @ 10khz	
Signal to Noise	Better than 80db (E.Q. Flat)	
Distortion	Less than 0.5% THD	
Output Power	220watts RMS into 4 ohms.	

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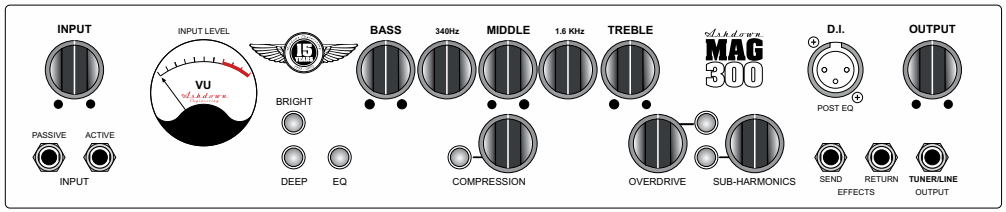

Front Panel

INPUTS
There are two choices of instrument input, these are marked passive and active. The passive input is high sensitivity and high impedance to suit passive bass instruments. The active input is much lower sensitivity and impedance to accurately match the signal from active bass instruments i.e. Those with a built in battery powered pre-amp.

INPUT CONTROL
The input control sets the signal level through the preamp in conjunction with the input level vu meter. This is adjusted to give a reading of 0vu on the meter for average playing dynamics with occasional peaks into the red region. Please note that the setting of this may have to be re-adjusted after modification of the E.Q. controls.

DEEP
With this button in a fixed E.Q. is superimposed on the pre-amp to give a bass boost to the sound. This gives +8db at 50hz.

BRIGHT
With this button in a fixed E.Q. is superimposed on the pre-amp to give a treble boost to the sound. This gives +10db at 10khz.

E.Q.
This button switches the equalisation section in or out i.e. the Bass, Middle and Treble controls and the two rotary controls placed between these.

EQUALISATION
This consists of bass, middle and treble controls with two more rotary controls placed in-between. This can be used in a number of ways:
Firstly as a very simple bass, middle and treble tone control section as found on older traditional amplifiers. This is done by leaving the 340hz and 1.6Khz controls set in their centre positions and using only the bass, middle and treble controls to alter the overall tone.
Secondly, if more control is required then the 340hz and 1.6Khz controls can also be used to tailor the E.Q. In the regions between the main tone controls.
This provides a very versatile equalisation section, it is simple to understand and operate, yet provides a wide degree of variation. It retains the simplicity of a three control tone section but provides the flexibility of a graphic equaliser.

COMPRESSION
Adding a small amount of compression gives a fat bottom end to the sound and allows a greater volume of amplification to be used without the playing peaks distorting the amplifiers output stage.
You will also find that this will add definition to your playing bringing out notes within a run more clearly as it evens out the dynamics of your playing. A large amount of compression can be used as an effect but it will tend to reduce the dynamics in your playing to such an extent that the volume of the note will be the same no matter how hard or soft you hit the string.
Compression also adds sustain to notes making them longer before they die away.

The compression level control adjusts the degree of compression applied to the bass signal. For this to function correctly the input level must be correctly set as described in the input control section above.
When the input level is correctly set there will be hardly any difference in volume between compression in and compression out. This is because the MAG automatically compensates for the reduction in level that would be apparent when compression is added by increasing the overall gain to restore the volume to its pre compression level, because of this you may notice an increase in background noise with high compression settings.

Compression is switched in/out with the push button adjacent to the compression level control.

OVERDRIVE
This is a valve/tube emulated overdrive that is variable from a slight 'edge' or 'warmth' through to a fairly aggressive overdrive/distortion effect.
The actual degree of overdrive applied to the bass signal is also dependent on the setting of the input level control. The higher this is set, the greater level of overdrive can be applied using the overdrives own rotary control.
Overdrive can be switched in with the push button above and to the right of the overdrive rotary control. The amount of drive applied to the overdrive circuit is adjusted using this rotary control.
The overdriven bass signal is applied in parallel with the dry bass signal to ensure you never lose the full bottom end from your bass. Overdrive is situated after the compression allowing for a sustained overdriven bass signal to be produced by adding a degree of compression along with the overdrive itself.

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USER MANUAL
MAG 300 / 600

SUB HARMONICS
This section produces sub harmonics an octave below the notes being played. The level of these sub harmonics relative to the straight bass sound can be adjusted using the level control.
This is very effective in thickening the sound and you will find in use that only a small degree of this lower octave is required to really fill out the sound and provide a character that is not possible by any other means.
The degree of sub harmonics is also dependant on the setting of the bass control.

Sub harmonics are switched in/out with the push button below and to the left of the sub harmonics level control.

DIRECT INJECT (D.I.)
A balanced D.I. Is provided on the front panel XLR socket. This provides a post E.Q. Post effects signal.
The output signal from this XLR socket is set to a level and impedance suitable for connecting directly into a balanced microphone input of a mixing desk for either direct injection into the pa system or for recording.

EFFECTS SEND/RETURN
A serial effects loop is provided at a level of 0db. The effects send and return sockets for this are on the front panel below the D.I. Socket.
The effects send socket can also be used as a line out socket if required. The signal path through the preamp is only broken when a jack plug is inserted into the effects return socket. The effects send is situated after the E.Q.

TUNER/LINE OUT
This output socket provides a line level signal that can be used either for a permanent connection to a tuner or a line output for connection to other power amplifiers and speakers.

OUTPUT LEVEL
The output control adjusts the overall level of the amplifier. Adjust this for your preferred overall stage playing volume.

Everything possible has been done to make these reliable, minimum service, high quality, long lasting powerful bass amplifiers.

We know you will appreciate the effort that has been put into the design and manufacture of this unit and you will be rewarded in your choice of bass amplifier by long life and reliability.

SPECIFICATIONS

INPUTS		
High Input	Impedance - 3.9M ohms	Input range 150mv to 20v p - p
Low Input	Impedance - 10k ohms	Input range 300mv to 40v p - p
Effects Return	Impedance - 22k ohms	Input level 0dbu nominal
OUTPUTS		
Tuner Output	Impedance - 10k ohms	Level 0dbu nominal
Effects Send	Impedance - 22k ohms	Level 0dbu nominal
D.I.Output	600 ohms balanced	Level -20dbu nominal
Speaker Outputs	Minimum Impedance - 4 ohms	
Frequency Response	-3db at 22hz and 25khz	
EQUALISATION		
Bass	+/- 15db @ 100hz	
Lo Mid	+/- 15db @ 340hz	
Middle	+/- 15db @ 660hz	
Hi Mid	+/- 15db @ 1.6Khz	
Treble	+/- 15db @ 7khz shelving	
Deep	+ 8db @ 50hz	
Bright	+ 10db @ 10khz	
Signal to Noise	Better than 80db (E.Q. Flat)	
Distortion	Less than 0.5% THD	
Output Power	330watts RMS into 4 ohms. / 575watts RMS into 4 ohms.	

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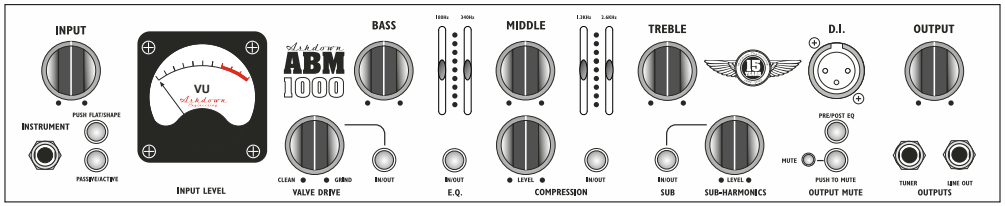

Front Panel

INPUT
There is a single instrument input provided linked to a PASSIVE/ACTIVE selector switch. The Passive input (switch out) is high sensitivity and also high impedance to suit the output from PASSIVE basses. The Active input (switch in) is low sensitivity and lower impedance to suit the output from ACTIVE basses.

INPUT CONTROL
The INPUT control sets the signal level through the preamp in conjunction with the INPUT LEVEL VU Meter. This is adjusted to give a reading of 0VU on the meter for average playing dynamics with occasional peaks into the red region. Please note that the setting of this may have to be re-adjusted after modification of the EQ controls.

PUSH FLAT / SHAPE
With this button in its OUT position a fixed E.Q. is superimposed on the preamp to give a bright but punchy character to the sound. Pushing this button IN returns the preamp to a Flat frequency response.
This function may also be controlled from a footswitch. For the footswitch to operate this button must be in its OUT position.

VALVE DRIVE
This routes the signal either through a clean Solid State amplification section (control on zero) or through a Dual Triode Tube amplification/overdrive section in order to add either tonal character i.e. warmth with the control set at 9 o'clock, a slight edge in the sound at 12 0'clock through to an increasing degree of Tube distortion/overdrive as the control is advanced to maximum.
A Mix of these two amplification sections can be achieved with this control.
N.B. The degree of tube distortion provided by this control will also depend on the setting of the INPUT control.

VALVE DRIVE IN/OUT
This push button switches the valve drive section IN or OUT. This function may also be controlled from the Ashdown 4 way footswitch. For the footswitch to operate this button must be in its OUT position.
E.Q. IN / OUT - This push button switches the Equalisation section IN or OUT i.e. the Bass, Middle and Treble controls plus the two sets of sliders placed between each of these.
This function may also be controlled from the Ashdown 4 way footswitch. For the footswitch to operate this button must be in its OUT position.

EQUALISATION
This consists of BASS, MIDDLE and TREBLE controls with two sliders placed between each control. This can be used in a number of ways:
Firstly as a very simple Bass, Middle and Treble tone control section as found on older traditional amplifiers. This is done by leaving the two sets of sliders interposed between these controls set in their centre positions and using only the BASS, MIDDLE and TREBLE controls to alter the overall tone.
Secondly, if more control is required then the sliders can also be used to tailor the E.Q. in the regions between the main tone controls. This provides a very versatile Equalisation section, it is simple to understand and operate, yet provides a wide degree of variation. It retains the simplicity of a three- control tone section but provides the flexibility of a graphic equaliser.

COMPRESSION
Adding a small amount of compression gives a fat bottom end to the sound and allows a greater volume of amplification to be used without the playing peaks distorting the amplifiers output stage. You will also find that this will add definition to your playing bringing out notes within a run more clearly as it evens out the dynamics of your playing.
A large amount of compression can be used as an effect but it will tend to reduce the dynamics in your playing to such an extent that the volume of the note will be the same no matter how hard or soft you hit the string. Compression also adds sustain to notes making them longer before they die away.
The Compression Level control adjusts the degree of compression applied to the bass signal. For this to function correctly the Input Level must be correctly set as described in the INPUT CONTROL section (left).
When the Input Level is correctly set there will be hardly any difference in volume between Compression IN and Compression OUT. This is because the amplifier automatically compensates for the reduction in level that would be apparent when Compression is added by increasing the overall gain to restore the volume to its pre compression level, because of this you may notice an increase in background noise with high compression settings.

COMPRESSION IN/OUT
This push button switches the Compression IN or OUT. This function may also be controlled from the Ashdown 4 way footswitch. For the footswitch to operate this button must be in its OUT position.

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USER MANUAL
ABM 1000 / 2000

SUB HARMONICS
This section produces Sub Harmonics an octave below the notes being played. The level of these Sub Harmonics relative to the straight bass sound can be adjusted using the LEVEL control.
This is very effective in thickening the sound and you will find in use that only a small degree of this lower octave is required to really fill out the sound and provide a character that is not possible by any other means.
The degree of Sub Harmonics is also dependant on the setting of the BASS control.

DIRECT INJECT (D.I.)
A balanced D.I. is provided on a latching XLR socket. This has a push button placed below it that allows the user to choose either a Pre E.Q. signal (button pushed IN) or a Post E.Q. Post Sub and effects signal (button OUT).
The output signal from this XLR socket is set to a level and impedance suitable for connecting directly into the Microphone input of a mixing desk for either Direct Injection into the PA system or for recording. This must ONLY be used into a Balanced Microphone input, it is not intended for any other type of connection.
This has a floating ground that is referenced to the mixing console it is plugged into and should not need ground lifting. It is also unaffected by Phantom Powering on the Microphone input.
Make sure your XLR plug does not have the shell of the plug internally connected to signal ground or this will connect the system to chassis ground of the ABM and may cause problems with hum.

PUSH TO MUTE
When pushed IN this button mutes the output from the preamp to the power amp, mutes the output from the D.I. socket and mutes the output from the LINE Out socket as well. This leaves the output from the TUNER socket still available to allow muted tuning. An LED is provided next to this switch to indicate when the amplifier is muted. This function operates only from the front panel MUTE push switch. i.e. pressing this button mutes all sound from the amplifier and allows a tuner connected to the TUNER socket to operate for silent tuning. Release the button and you are back in action again.

TUNER OUT
This output socket provides a line level signal that can be used for a permanent connection to a tuner.
The signal from this socket remains when all other outputs from the amplifier are Muted allowing all sound from the amplifier to be silenced while tuning is in progress.

LINE OUT
This output socket provides a line level/post Output Level control signal for connection to an external power amplifier driving additional speaker cabinets.

OUTPUT LEVEL
The OUTPUT control adjusts the overall level of the amplifier. Adjust this for your preferred overall stage playing volume.

SPECIFICATIONS

INPUTS		
High Input	Impedance 3.9M Ohms	Input range 150mV to 20V p-p
Low Input	Impedance 10K Ohms	Input range 300mV to 40V p-p
Line Input	Impedance 22K Ohms	Input level 0dBu nominal
Effects Return	Impedance 22K Ohms	Input level 0dBu nominal
OUTPUTS		
Tuner Output	Impedance 1K Ohms	Level 0dBu nominal
Line Output	Impedance 10K Ohms	Level 0dBu nominal
Effects Send	Impedance 22K Ohms	Level 0dBu nominal
D.I. Output	600 Ohms balanced	Level -20dBu nominal
(rackmount preamp only)		
Low Pass (RPM-1 only)	Impedance 1K Ohms	Level switched 0/+4dBU
High Pass (RPM-1 only)	Impedance 1K Ohms	Level switched 0/+4dBU
Full Range (RPM-1 only)	Impedance 1K Ohms	Level switched 0/+4dBU
EQUALISATION		
Shape (Push Flat)	+8dB @ 50Hz & 4kHz, -8dB @ 400Hz, filter slope - 6dB/octave	
Bass	+/-15dB @ 45Hz	
Middle	+/-15dB @ 660Hz	
Treble	+/-15dB @ 7kHz shelving	
Slider1	+/-15dB @ 110Hz	
Slider 2	+/-15dB @ 340Hz	
Slider 3	+/-15dB @ 1.3kHz	
Slider 4	+/-15dB @ 2.6kHz	
Frequency Response	-3dB at 17Hz and 30KHz	
Rackmount Preamp Crossover	Variable between 35 and 160Hz	
Speaker Outputs	Minimum impedance 4 Ohms	
Output Power	1000watts RMS into 4 ohms. / 2000watts RMS into 4 ohms.	

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NOTES

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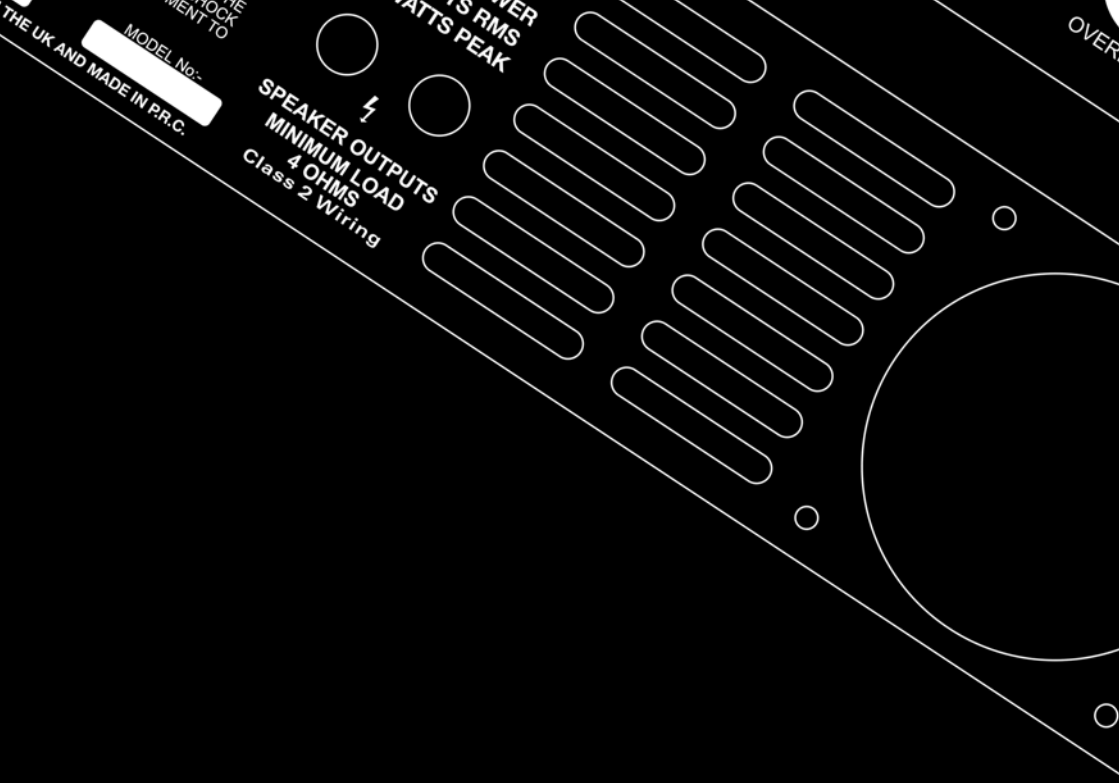

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